

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

JAN 3 1933

The ART NEWS

VOL. XXXI

NEW YORK, DECEMBER 31, 1932

NO. 14 WEEKLY



BRONZE BY MAILLOL

*Included in the exhibition of Maillol's sculpture opening January 3 at the
Brummer Galleries, New York.*

PRICE 25 CENTS



Drawing by John Singer Sargent

These galleries were founded just ten years ago and have been operated on a no profit basis in the interest of the living American artists. It is the desire of the Galleries to provide a permanent exhibition home and sales institution for those distinguished painters, sculptors and etchers who carry on the tradition of American art established by the great masters of the past such as Sargent, Homer, Inness, Thayer, Brush, Twachtman, Whistler, etc.

GRAND CENTRAL ART GALLERIES

"All That is Sane in Art"

15 VANDERBILT AVENUE

New York City

GRAND CENTRAL TERMINAL

••[OPEN DAILY, EXCEPTING SUNDAY, 9 A. M. TO 6 P. M.]••

The ART NEWS

S. W. Frankel, Publisher

NEW YORK, DECEMBER 31, 1932

THE NEW WORCESTER ART MUSEUM TO OPEN JANUARY 6

Many Notable Loan Exhibitions Mark Inauguration of New Building, Which Ranks as a Model of Modern Arrangement

By FRANCIS HENRY TAYLOR

WORCESTER.—The most important event in the history of the Worcester Art Museum during the past few years is the formal opening of the new building on Friday evening, January 6, 1933. A reception will be held at the Museum at nine o'clock for the Trustees, the Corporation, Sustaining Members, public officials and visitors. Mr. Edward Forbes, Director of the Fogg Art Museum at Harvard University and dean of American museum directors, and Mr. Walter Pach will make brief addresses.

The formal collections are distributed in the twenty galleries of the new building according to their proper chronology in the history of art. The old plant is, therefore, available for administration, increased educational and library facilities, galleries reserved for current exhibitions, and study material in the field of the decorative arts.

For the occasion a series of notable loan exhibitions have been secured, chief of which is "1933 International," an Exhibition of Contemporary Paintings, assembled from all countries by the College Art Association of America. Since this is the only international exhibition scheduled in this country during the current year, it is our great good fortune to have the privilege of holding its first showing during the month of January.

"Early American Art of Worcester County" is another of the important exhibitions to be held at this time. Loans from the American Antiquarian Society that include the famous portrait by Peter Pelham of Cotton Mather and the Hancock chair, together with examples of cabinet work and silver of the region will be shown, the objects being collected from private sources in the county. French Drawings of the Eighteenth Century from the collection of Richard Owen, recently exhibited at the Brummer Gallery, will also be on view, together with important examples of rugs, tapestries and furniture from the Brummer Galleries, French & Co., Arnold Seligmann, Rey & Co., Kelekian, Durlacher Bros., Arthur Byne of Madrid, Don Romulo Bosch of Barcelona, and other important private collections.

The exhibitions will be equally rich in the Oriental field. A series of Chinese paintings, illustrating the development of the art from the Tang through the Ming Dynasties, from the private collection of Mr. A. W. Bahr and never before publicly exhibited, will be shown together with Korean and Japanese paintings from another private collection. A remarkable Buddhist stela, one of the earliest to have come to this country, will be shown from the collection of Mr. C. T. Loo, while a relief of a flying angel from Tien Lung Shan is loaned by Messrs. Yamanaka & Company. Persian rugs from well known collections, together with stuccos from the collection of Mr. Kirkor Minassian will form an interesting part of the exhibition.

The new building is described in the following article by Miss Virginia Nirdlinger, Contributing Editor to *Par-nassus*:



EXTERIOR OF THE NEW WORCESTER MUSEUM BUILDING

Impressions of the New Worcester Art Museum and Its Collections

By VIRGINIA NIRDLINGER

In the winter of 1927-28, the editors of *THE ART NEWS* conducted a series on the subject of museum fatigue. The results of their researches into this mysterious malady, which had long been decimating the ranks of art lovers, confirmed the diagnoses of German museologists, who held that the size and unattractiveness of the average repository of art was responsible for the disease known as museum feet, with its resultant psychic fag. The end effect of this sickness of the pedal extremities is, as we all know, an intellectual indifference which causes the most ambitious to consider the red light announcing the nearest exit more alluring than the arrows which point the long way to the Salon Carré. It was decided that museums offered little inducement for a prolonged contemplation of their treasures, but the way of the gallery transgressor remained hard until about 1900, when American directors began to see the light. It is now only a matter of time until the old-fashioned mausoleum of the arts, like amputation without anesthetics, becomes a relic of the barbarous past.

The movement to humanize the museum began, as we have noted, in Germany, where in 1888, that of Nuremberg added a series of XVth, XVIth and XVIIth century paneled rooms to the medieval monastic buildings in which the collections were already housed. To the Nuremberg idea of authentic period rooms, the Bavarian National

Museum in Munich made the happy addenda of courts and gardens, while at Darmstadt, Messel applied the theory to an entirely new building, in which the decorations of the rooms were executed in period styles appropriate to the objects exhibited in them.

By 1900, Messel's theories for model museums had seeped to America where a decade later it took form in the Japanese Court of the Boston Museum. The Freer Gallery in Washington and the Venetian Palace at Fenway Court, the Isabella Stewart Gardner Museum in Boston, followed and after the War the Fogg Museum at Cambridge, the Detroit Institute of Arts and the pillared colossus on the Philadelphia Parkway. Here, installation yielded second place to an impressive architecture.

In the erection of the Worcester Museum both times and trustees were propitious. When in July, 1931, ground was broken for the now completed building, the architect, William T. Aldrich, and the Director, Francis Henry Taylor, worked together to achieve a setting for the Worcester collections in which the pragmatic lion and the aesthetic lamb might peaceably lie down together. To their plans, the policy of the Museum's founder and chief benefactor, Stephen Salisbury III gave free rein. Mr. Salisbury, who in 1896 presented the Museum with its first \$100,000 and the grant of land on which the buildings stand, refused to become identified with the Museum in any way or to

act upon its board of trustees. Upon his death in 1905 he left the Museum residuary legatee, and bequeathed it the larger part of his estate.

The generosity of Mr. Salisbury's bequest was greatly enhanced by the fact that in death, as in life, he laid no restrictions upon its disposition. It was this fluidity which made the building policy possible, for since the Museum never spent its income the savings of twenty years permitted a building program such as only foresighted founders and depression prices permit. The attitude of Stephen Salisbury towards the Worcester Museum is a lesson in suggestion to those Stephen Girdards who think they can anticipate the needs of the future. Nor can one too highly commend the wisdom of the present trustees, who by husbanding their resources made the new Museum possible. And aside from the real need for the building the fact that its erection has occupied two hundred workers during the past eighteen months of unemployment is in itself a justification of the expenditure.

Architecturally the new Worcester Museum presents many analogies with that of the Fogg Museum at Cambridge, while its theory of classification and division of material has profited by the example of Philadelphia. Where Worcester is more fortunate than Fogg is in the relegation of the heating plant, shop, educational division, library and administrative departments to the old building. For the first time the hollow

square plan, partially employed since the Renaissance, has been carried to its ultimate conclusion. Worcester offers a complete circuit of galleries about the central court with no dead end nor retracing of steps, while the problem of artificial lighting has been largely avoided by the arranging of all galleries along the outside walls of the structure.

A grand tour of the twenty galleries is in no way a *tour de force*. The Worcester powers that be, have held to their tenets that museums should be smaller, gayer and more selective than those of the past. Quality and continuity are its aims, rather than complete representation and where there are gaps no plaster casts are permitted to gather dust until the gods arrive. On the lower floor are found the art of the archaeological periods of the East and West. These begin in the rooms to the right of the main entrance in which the deep gray flagging of the stone floors is warmed by the creamy stucco of the walls. And so unobtrusive is the excellent lighting system that the visitor does not at first realize that the sculpture has been spared the distortions of overhead lighting. It is only when the incredibly delicate modeling of the collection's earliest piece, the Egyptian limestone tomb relief quickens under the skillfully placed side lights that the solution to this important problem is appreciated.

(Continued on page 4)

Impressions of the New Worcester Museum of Art

(Continued from page 3)

But the Old Kingdom relief at Worcester should be seen if possible in the light of Re, whom the Egyptians so wisely worshipped. Dating from about 2600 B. C., this triumph of low relief by a Vith Dynasty sculptor expresses the Egyptian love of life, which terror of death seems only to have intensified. In modeling which never rises higher than a quarter of an inch, an unknown nobleman strides through eternity upon his narrow skiff. Beneath the stern of the little craft two sprays of "the reed of Egypt" are tenderly rendered, while above them a dog and hunting cat testify to Egypt's supremacy as animaliers. The scene depicted is the familiar one of a bird-hunt in a papyrus thicket. But the effect is of something less ephemeral. By the subtlety of the rendition it would seem as if this Sakkara sportsman had snared, instead of a poor marsh pigeon, the Bird of Life itself.

Compared with the light and life of the Egyptian limestone, the alabaster slab from the Calah Palace of Assurnasir-Pal, "King of Kings, King of the Universe, King of Assyria," is weighted and static. The great wings of the royal eunuch drag him to earth and the contents of the little bucket seem too heavy for the powerful arm. Dating from about 885 B. C., it seems by its stylization even further removed in time from the Greek grave relief of the IVth century. This ponderous old Athenian represents the last days of classic Greece. One of the outstanding Attic sculptures in America, its complete naturalism in no way degrades its quality of Vth century repose. Of approximately the same date as the Greek piece, is the Etruscan sepulchral chest with its arched base of warriors in high relief. Etruscan in technique, although the frieze of helmeted heroes is in the grand tradition, the ludicrously lifelike portrait of the deceased is a triumph of unconscious humor. Perched upon his handsome casket the flabby gentleman from Chiusi is one of those priceless representations which reduce all pasts to a common denominator. Supercilious, even in the shadows of the tomb, this disgruntled descendant of Tarquin, turns up his nose at Death.

In the gallery given over to Early Buddhist art are grouped the sculpture of the Chou, Han and Tang dynasties. Here is found that link between east and west, a Buddha from Gandhara, which is distinguished from others of its kind by the excellence of the sculpture on its base. Among the examples of the Sung, Yuan and Ming dynasties are two important Sung examples: the wooden head of a Bodhisattva and a delectable small bronze of Lao-tze, in which "the Old Boy" is represented as a chubby Santa Claus of a man, riding a water buffalo. In Gallery V the John Chandler Bancroft Collection of Japanese lacquers, textiles and porcelains, together with his rare specimens of primitive and golden age color prints, will permanently be lodged.

The lobby which divides Gallery V from Gallery VI is the line of demarcation between the ancient gods of the far East and the more familiar ones of Byzantium and western Europe. Here, in Gallery VI, the famous XIIIth century frescoes from the Church of Santa Maria inter Angelos near Spoleto have found an adequate setting. Of these Spoleto frescoes, a Crucifixion and Last Supper were acquired by the Worcester Museum in 1924, while a Last Judgment and Madonna della Misericordia from the same church and hand are owned by Mr. Raymond Pitcairn. The iconography of these frescoes has caused much controversy among students of the period and into the problem of who painted them even experts fear to tread.



INNER COURT OF THE NEW WORCESTER MUSEUM

The consensus of opinion is that the artist, whether Rainaldictus of Spoleto or another, looked long upon the frescoes attributed to Cimabue in the Upper Church at Assisi and with equal care at the mosaic of the Last Judgment in the ceiling of the Florentine Baptistry.

Into the walls of Gallery VIII has been incorporated the French refectory from the monastery of Le Bas Nul, a very fine XIIIth century example of the transition from Romanesque to Gothic. With its short, simple pillars, ribbed vaulting and windows of XIVth century English glass this solid, satisfying example of medieval church building in France rings down the curtain on the middle ages after which come the High Gothic ivories, tapestries and enamels in Gallery IX, the spoils of Chartres, Salisbury, and Seville.

From this last gallery of the lower floor the way leads across the central court, whose rounded arches repeat in lighter accents the curves of the massive Le Bas Nul dining-hall. Decoration has been used sparingly in the finely proportioned, spacious court at Worcester. Flanked by orange trees in tubs, uncluttered by sculpture or fountains, it offers a tranquil transition to the open loggia above where the rich reds and blues of Tuscan polychroming glow beneath a vaulted salmon ceiling. Here, Tuscan terra-cotta Madonnas and Saints are arranged with the informal grace of a private collection. In the galleries of the upper floor hang the Renaissance, Baroque, Impressionist and modern paintings. Outstanding

among much which cannot be noticed here is the jewel-like Pesellino predella piece, a "Miracle of Saint Sylvester," the sister pieces of which are in the Doria Collection at Rome. In the central panel at Worcester tempera achieves the brilliance of oil painting and to beauty of color is added the dignity and eloquence of the figures.

Distinguished among the portraits is that of an ecclesiastic by Ghirlandaio in which the green-blue background of the French primitives is married to the less enameled surfaces and broader brush work of the Renaissance. This consummate portrait is a Ghirlandaio of the first water, while "The Bergamask Captain" by Moroni ranks with the great Moronis of the National Gallery. Both psychologically and in its air of temporarily arrested action the feeling of the Brescian portrait is opposed to that of the Florentine. Philosophic resignation is written in the firm mouth and eyes of the elderly cleric, treachery in the feline features of the black-clad Capitano, who so deftly grasps his little dagger and whose svelte torso fills the right half of the rectangle with a precision which is the hall-mark of Moroni. Born one hundred years after the death of Moroni, Alessandro Magnasco delayed the Italian *Götterdämmerung* by painting pictures which lack the bad taste of his times and the grandeur of a greater. In "A Monk in Meditation," which might better be called "A Priest as Pierrot," is found the essence of the artist, fe-

(Continued on Page 5)

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS D'ART

NEW YORK
PARIS



By Royal Appointment
To Their Majesties
The King and Queen



HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Experts in Antique Silver and Jewellery



Amongst our stock is this very uncommon READING SCONCE, Silver mounts on Square Mahogany Stand. Made in DUBLIN by "MICHAEL HOMER," c1778.

177 New Bond Street,

London, W. 1

Cables: Harlamsilv, Wesdo, London

EHRICH GALLERIES

PAINTINGS

36 East 57th Street

New York

Member of The Antique and Decorative Arts League

Impressions of the New Worcester Museum of Art

(Continued from page 4)

brile, nervous, over-stimulated, a man to whom color meant little and line much, who in an age of eclectics preserved the integrity of his vision.

The fraternal collaboration of the brothers Le Nain renders authentication troublesome, but the masterly painting of the little "Card Players" at Worcester makes reasonable the attribution to Mathieu, who outdistanced his brothers, both in time and art. For suavity of modeling, grace of grouping and warmth of color the small canvas at Worcester is superior to the sketchy painting on copper of the same subject in the Louvre and to the major works of the mysterious three, who while France went classic depicted Picardy peasants with the forthrightness of Dutch genre painters and the chiaroscuro of the Spanish naturalists.

Two hundred years after Mathieu Le Nain completed his studies of youthful card players, another Frenchman took up the problems presented by a group of figures absorbed in a game of chance. The solitary "Card Player" by Cézanne at Worcester is a study for one of the five group canvases. In it the sitter who scans his cards from across a table wears the blue smock and black hat of an Aix peasant. Pyramidal in composition, and as solidly rooted to earth as the Mt. Ste. Victoire of the landscapes, this superb small piece was painted when Cézanne's clumsy hand had at last been taught to serve his unerring eye. As always, the planes are entirely built up of color, stroke on stroke, to "realize" the whole. But where in the earlier works the painter stubbornly loaded the canvas with layer after layer of pigment, until he achieved his effect, in this canvas of 1890, paint has been applied as lightly as in the water colors. It is a painting without matter, yet monumental, at once a great work of art and the credo of the master.

One does not, however, visit Venice to see pictures but to see Venice, and at Worcester the impression of the whole is greater than that of the parts. It is the Museum itself which one most



BUDDHIST STELE

CHINESE, EARLY WEI.

This sculpture from the rock-caves of Yun-Kang is lent by Mr. C. T. Loo to the exhibition celebrating the opening of the new Worcester Museum on January 6.

remembers. For here are all the elements in which the XIXth century institution was lacking: a simple, dignified exterior, a functional interior, galleries in which artificial light has been reduced to a minimum, order of arrangement and harmony of setting. Can it be that the day has come when museums will take their place under the heading of pleasure?

The new museum has a full calendar of shows for the next few months. A group of Persian frescoes of the XVth and XVIIth centuries, copied by Sarkis Katchadourian, will be shown in February under the auspices of the American Institute for Persian Art and Archaeology; while in March the Ban-

croft Collection of Japanese Prints and the Goodspeed Collection, The History of American Engraving, will be on view.

Plans for April embrace three widely divergent exhibitions: Views of Iceland, a group of twenty paintings by Kristjan Magnusson; a XVth to XXth century display of textiles from the Museum's collections; and etchings by Emily Burling Waite Manchester. In May comes the timely showing of Residences and Gardens by a group of Philadelphia architects, assembled by Charles Willing, and the Annual Exhibition of work by the students of the Worcester Art Museum School. A show of Modern Architecture, assembled by the Museum of Modern Art completes the program up to July.



Louis XVI gold Snuff Box, with panels of lapis and mauve enamel. Gouache painting, in lid, of Cupid asleep. Paris, 1782.

Louis XVI gold Snuff Box, with 10 panels of Grisaille paintings by Degault. Paris, 1780.

Specimens from my collection of XVIII Century Gold and Enamelled Snuff Boxes

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFF BOXES

S. J. PHILLIPS

113, NEW BOND ST., LONDON, W. 1.

Cables: "Euclase, Wesdo, London"

Established 1870

KNOEDLER



EXHIBITION OF PAINTINGS OF

SPORTING SUBJECTS

& OLD ENGLISH COLOR PRINTS
AND MEZZOTINTS

ORIGINAL DRAWINGS BY
EDMUND DULAC

THROUGH DECEMBER



14 East 57th Street
New York

LONDON
15 Old Bond St.

CHICAGO
622 S. Michigan Ave.

PARIS
17 Place Vendôme

VALENTINE GALLERY

69 East 57th St., New York

12 Rue Godot de Mauroy, Paris

SELECTED PAINTINGS
BRAQUE, CEZANNE, DERRAIN, RAOUL DUFY, LURCAT,
MATISSE, MODIGLIANI, PICASSO, RENOIR,
DOUANIER ROUSSEAU

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

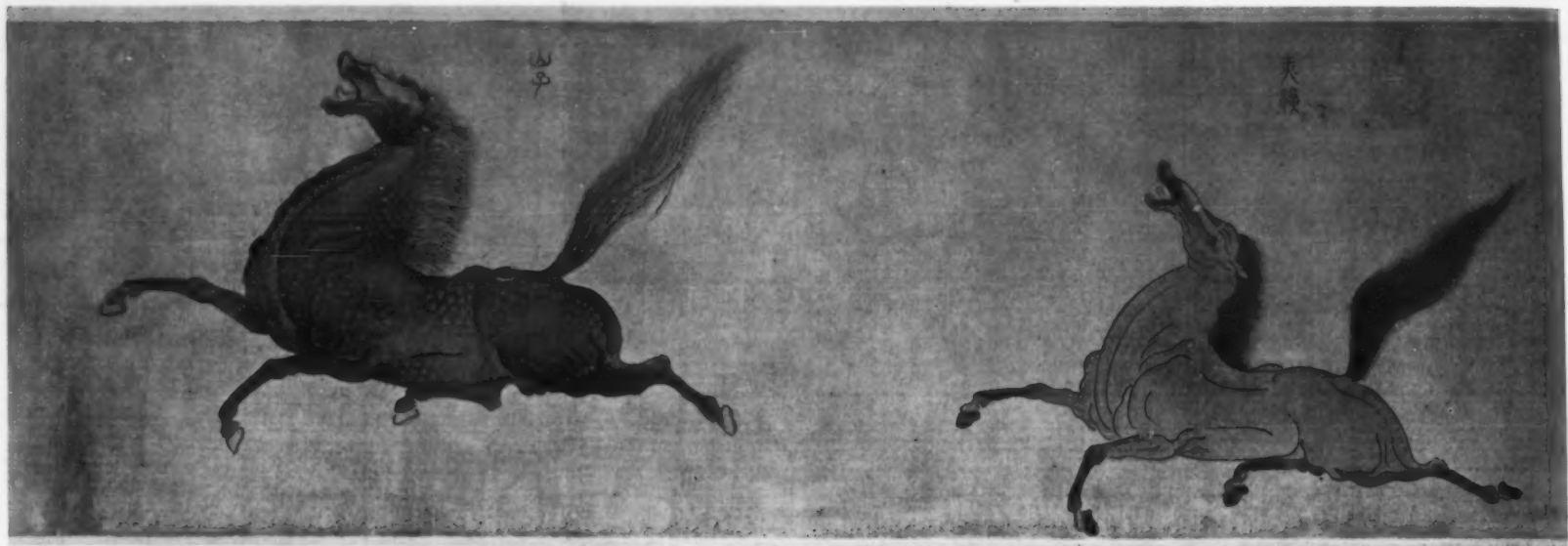
Maximilianstrasse 1.

EXHIBITIONS IN NEW YORK

PERSIAN FRESCOES Stora Galleries

Following hard upon the exhibition of copies of XVIIIth century Persian frescoes that the Museum of Modern Art held earlier in the year comes a group of original wall paintings of that period from a private palace in Ispahan, which are now on view at the Stora Art Galleries. It is a pleasant surprise to find these authentic souvenirs of antique Persian painting to be on a par with the other pictorial accomplishments of this decoratively-minded people, for the reproductions at the Modern Museum fell far short of the mark that one involuntarily holds for Persian art in any direction.

The frescoes at the Stora Galleries were found quite by chance during certain recent excavations in the city of Ispahan, and were rescued just in time by a passer-by who recognized their beauty and value. They were taken to Paris where a new process of backing was evolved for them. The two large frescoes, as well as the various small still-life panels, were painted about 1626, while the three remaining compositions, representing single figures, are dated about 1710. The earliest known Persian frescoes are dated 1624, so that these Stora examples are about as authentic as anything could be in this particular line of Persian art. Here and there one can trace the hand of the restorer but the general tonality of the panels is sufficiently intact.



DETAIL FROM A HAND SCROLL DEPICTING HORSES

This painting, in ink heightened with color, is one of a group from the private collection of Mr. A. W. Bahr on loan to the inaugural exhibition at the Worcester Museum, which will be on view from January 6.

CHINESE, YUAN PERIOD

The still-life arrangements are thoroughly charming and surprisingly modern, and certain of the figures have a distinct Matisse flavor, with next to nothing of the loose, sentimental Laurencin feeling that the copies at the Modern Museum so liberally conveyed. In several panels, the artist has painted over a gold ground, and it is obvious that the Persian processes of wall painting at that time were of the *fresco à secco* variety, a less exacting style of painting that the *buon fresco* of the great Italian decorators.

AGNES TAIT FRANCIS CHAPIN

Ferargil Galleries

It is something of a surprise to come upon an exhibition of paintings by Agnes Tait without encountering so much as a single cat. Miss Tait has confined herself to portraits this time, although I was pleased to find that she had relented a little and introduced a nice little bull terrier into one of her

compositions. Certain of the earlier portraits, noticeably the fantastic arrangement of a young lady with fuchsias and also the self-portrait, serve to show how much Miss Tait has advanced in her methods of painting and powers of characterization. Some of the latest heads, done in a sort of modified de Monvel monochromatic scheme, are very attractive.

Water colors, drawings and lithographs by Francis Chapin make a stirring display in another of the Ferargil rooms. Mr. Chapin is by way of being

Professor of Fine Arts at the Chicago Art Institute, specializing in lithography, but I can assure you there is nothing professorial about Mr. Chapin's outlook on life. He has an eye to original effects of light and shade and a swiftly recording sense of pattern. His color comes richly to hand, and in certain of the water colors the artist has captured technical flourishes that are quite on a par with Burchfield's early style. Technically, he knows how to pull off a print to the queen's taste, and is at home in any medium.

P. & D. COLNAGHI & CO.

BY APPOINTMENT



ESTABLISHED 1760

PAINTINGS

DRAWINGS

PRINTS

OLD AND MODERN MASTERS

144, 145, 146 NEW BOND STREET, LONDON, W. 1.

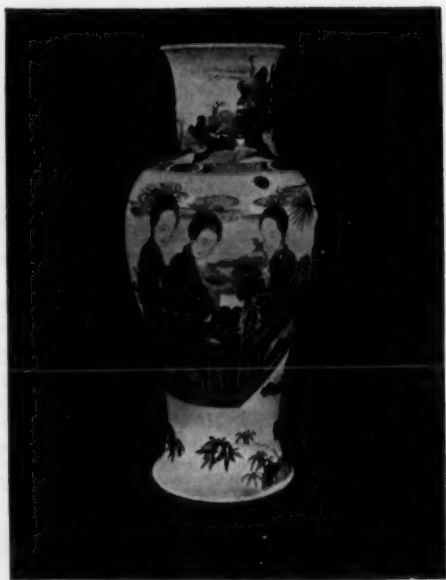
CABLES: COLNAGHI, LONDON

RALPH M. CHAIT

600 MADISON AVE., N. Y.

at Fifty-Seventh Street

Rare Famille
Verte Vase
Kang Hsi period,
1662-1722
Height 18 inches



EXHIBITION OF RARE CHINESE PORCELAINS

Member Antique and Decorative Arts League

FAHIM KOUCHAKJI

Successor to
KOUCHAKJI FRÈRES

Ancient Glass
Greek Bronzes and Marbles
Early Christian Antiquities
Early Mohammedan Potteries
Miniatures and Carpets

PUBLICATIONS

"The Great Chalice of Antioch"
Two volumes, large quarto, 60 plates

"Glass, Its History
& Classification"
Two volumes, 138 full page plates
several thousand text figures

FIVE EAST 57th ST.
NEW YORK

C. T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese Antiques



Branches

SHANGHAI

PEKIN

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS

and

OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET

NEW YORK

AMERICAN ART ASSOCIATION ANDERSON GALLERIES · INC

Unrestricted Public Sales of Art and Literary Property

APPRAISALS FOR UNITED STATES & STATE TAX, INSURANCE, & OTHER PURPOSES
CATALOGUES OF PRIVATE COLLECTIONS

ON EXHIBITION COMMENCING SATURDAY, JANUARY 14

OIL PAINTINGS OF AMERICAN & EUROPEAN SCHOOLS

FROM THE ESTATES OF THE LATE

MIRIAM D. THROPP
of Washington, D. C.

Sold by Order of Executors

Fidelity Philadelphia Trust Co.
Douglas Scott Thropp
Thomas A. Scott

WILLIS VICKERY
of Cleveland, Ohio

Sold by Order of Executors

Rosalie G. M. Vickery
Melville N. Vickery

ROBERT W. VAN BOSKERCK

*Sold by Order of His Sister
Miss Van Boskerck*

Together with Property of

A. T. WALKER, ESQ.
Bristol, England

WITH ADDITIONS FROM OTHER ESTATES AND COLLECTIONS

The sale comprises many works of merit, including a large group of American landscapes by Ryder, Childe Hassam, Bruce Crane, John Francis Murphy, Dwight Tryon, John Henry Twachtman, Robert W. van Boskerck, Homer D. Martin, Henry Golden Dearth, Elliott Daingerfield, and others. Two portraits by Rembrandt Peale are of note—the sitters being Martha and George Washington. Works by Pissarro, Diaz, Corot, Monticelli, Boudin, Fantin-Latour, and other prominent French XIX century artists are included. Also English XVIII century landscapes and portraits, and a few early Dutch and French works.

Sale: JANUARY 19, at 8:15 P. M.

ILLUSTRATED CATALOGUE SENT ON REQUEST

AMERICAN ART ASSOCIATION - ANDERSON GALLERIES · INC

R. MILTON MITCHILL, JR., *President* : OTTO BERNET, HIRAM H. PARKE, *Vice-Presidents* : W. H. SMITH, JR., *3rd Vice-President*

30 EAST 57TH STREET · NEW YORK

Cable Address: ARTGAL or ANDAUCION

SUBSCRIPTIONS TO CATALOGUES : *Three Dollars Yearly for the Art and Three for the Literary*

LONDON REPRESENTATIVE: SHIRLEY FALCKE, 77 BROOK STREET, GROSVENOR SQUARE, W. 1

London Cable Address: AMANDGAL

The ART NEWS

Published by the

ART NEWS INC.

20 East 57th Street, New York

Telephone PLaza 3-5067-68-69-70

President S. W. FRANKEL
Editors { RALPH FLINT
 { MARY MORSELLEntered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879Published weekly from Oct. 3 to middle of June.
Monthly during July, August and September.

REPORT YOUR CHANGE OF ADDRESS DIRECT
TO US RATHER THAN TO THE POST OFFICE.
A request for change of address must reach us at
least two weeks before date of issue with which it
is to take effect. Duplicate copies cannot be sent to
replace those undelivered through subscriber's failure
to send us advance notice. With your new address
be sure to also send us your old address. The Post
Office will not forward copies to your new address un-
less extra postage is provided by you.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 8.00
Foreign Countries 8.00
Single Copies25

WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
Gordon & Margolis 32 East 59th St.
A. G. Seiler 1224 Amsterdam Ave.
Times Bldg. News-Stand Times Building
Subway Entrance Basement
Wanamakers' (Book Office)
Washington Sq. Book Shop 27 West 8th St.

WASHINGTON

Brentano's F and 12th St., N. W.
BOSTON

Vendome News Co. 261 Dartmouth St.
PHILADELPHIA

M. Squires S. E. Corner 17th and
Chestnut St.
Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building
16a St. James's St., S.W. 1

David H. Bond 407 Bank Chambers
Holborn, W.C. 1

Gorrings 17 Green St.
Leicester Sq. W.C. 2

May & Williams 24 Bury St.
St. James's S.W. 1

Lechertier Barbe, Ltd. 95 Jermyn St.
S.W. 1

PARIS

Georges Houin 2 Rue de la Plaine
Tel. Diderot 19.09

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXXI Dec. 31, 1932 No. 14

A MUSEUM YEAR

As the first half of the current art season gives way to the remaining quota of months for 1933 the American art museum stands out in a clearer light than ever before as guardian of the public safety in the matter of keeping art alive. While private and individual support of art has necessarily languished during this trying period of stringency in so many directions, the art museum, repository of funds from divers sources and of varied type, is able to step into the breach by applying its purchasing power in a market only too glad to reduce its prices to meet the museum's requirements. Then, too, by keeping up a balanced program of expenditure and museum expansion, these public depots of art stand out like beacon lights in the economic mists that would temporarily obscure the cultural side of community living. Every constructive move made by our art museum today is bound to be rewarded with a renewed application to aesthetic problems in times of greater ease of mind.

Thus the forthcoming opening of the newly conditioned and enlarged Worcester Museum, an event of signal importance at any time, becomes epochal just now. Then, too, the Toledo Museum of Art is about to open its new wings with an éclat that should make the citizens of that part of the country regard art with fresh admiration and mounting respect. Kansas City, a generous buyer among the dealers, is getting ready to throw open its doors some time this spring, and the City of Cincinnati has just been given the keys to the new Taft Museum that adds another glowing chapter to the crowded record of American connoisseurship and civic generosity. We, in New York, are eagerly awaiting the hour when the many treasures of the Frick Collection will be made available, and the student body at Yale have just



BAS-RELIEF OF A FLYING ANGEL

A lovely stone carving from number fifteen of the Tien Lung Shan caves, lent by Yamanaka and Company to the exhibition celebrating the opening of the new Worcester Museum on January 6.

CHINESE, NORTHERN CHI PERIOD

been presented with the handsome new Trumbull gallery, a fine testimonial to one hundred years of progress in the fine arts at the University.

The Metropolitan Museum of Art, weighted with tremendous running expenses, has nevertheless this winter found ways to add to its holdings in the line of contemporary American painting, while the Whitney Museum of American Art has set aside the splendid sum of twenty thousand dollars for purchases from its first Biennial Exhibition of American Painting now in progress.

The season of 1932-33 is thus proving a banner one for the American museum, giving it an added prestige in the community and enabling it to take a commanding lead in shaping the general development of aesthetics throughout the country.

OBITUARIES

LORD NORTHBOURNE

The death of Lord Northbourne occurred last week in England at his home at Betteshanger Park, Kent. An artist himself, he played a part in the London art world owing to the position which he held as a trustee of the Wallace collection. Lord Northbourne was the third Baron of the line, and married to a daughter of the late Admiral Sir Ernest Rice. Six years ago he made a valuable gift to the Bodleian Library at Oxford in the shape of one of the few original copies of Magna Charta, which it is said was bought by his father for some twenty-five dollars from a second-hand book shop.

LORD BAGOT

Lord Bagot, Fellow of the Royal Society of Arts, died last week at his home near Rugely, England, at the age of seventy-five. His collection of old masters is a noted one, and contains fine works by Reynolds and Lely as well as examples by Veronese, Dürer, Hals, Van Eyck, Van Dyck and others. In addition to these masterpieces he owned many valuable relics of rare Stafford manuscripts.

Notable Offerings
Of Mulliken Sale
Open 1933 Season

One of the outstanding dispersals of the season will be that of the collection of the late Alfred H. Mulliken, now on exhibition at the American-Anderson Galleries. The sale, as previously announced, will take place on January 5-7. English and French portraits of the XVII-XVIIIth century are particularly noteworthy, featuring as they do examples of all the famous artists of the period. The evening session on January 5 will be devoted entirely to paintings, of which full description was given in the December 17 issue of THE ART NEWS. The books will be offered on the afternoon of the same day. Fine English period furniture and an exceptional group of rare XVIIth and XVIIIth century clocks, as well as Oriental rugs, English silver and Chinese porcelain, make up the two afternoon sessions of January 6 and 7. Details of these pieces appeared in our issue of December 24.

ERIC HUDSON

Eric Hudson, noted marine painter, who won the National Academy prize last year, died early on December 23 at his home in Rockport, Mass.

Mr. Hudson was an associate of the National Academy and a member of the Salmagundi, National Arts and Players Clubs of New York. He belonged also to the Rockport and North Shore Art Associations.

Mr. Hudson's New York studio was at 1 Lexington Avenue.

BERLIN LETTER

By FLORA TURKEL-DEBI

Readers of THE ART NEWS were informed in a previous letter of the difficulties with which the Bauhaus had to contend since it was forced to leave the wonderful mansion of steel, concrete and glass erected in Dessau in 1925, after designs by Wal-

ter Gropius, the former Director. Threats to blow up the building were even reported. However, though driven out of Dessau, the enterprise of the present Director, Herr van der Rohe, and his colleagues brought about a solution of the school's problems in an unbelievably short time, an empty factory building being quickly adapted into classrooms and workshops in which teachers and students soon resumed their activities. No attention was paid to the exterior graces of the house, but an atmosphere of energy, co-operation and good-will still marks the whole school.

The Bauhaus is the most important of the Arts and Crafts institutions. Its methods of instruction, while the most advanced known, are never allowed to become stereotyped and inflexible. A new type of builder and craftsman will undoubtedly emerge from this school, and will perpetuate the lessons learnt therein, with resultant benefit to the community.

An international band of workers are being trained on these lines. Since eight Americans are among them, I thought it interesting to find out whether foreigners appreciate the method, or whether they think it too typically "German." I asked a young girl from Chicago who has been with the Bauhaus for the last year to escort me around the building. During the course of this tour she made the following enlightening comment:

"Through the teaching of the rudiments of all the crafts, a wonderful command over the methods of technical procedures is acquired. We thus become acquainted with the nature of materials and their special treatment. Analysis of the problems of form, light, color, space, line, surface and so forth, provide the theoretical basis for practical work, while the sociological side of the architect's and decorator's task is thoroughly covered through many projects concerning planning, housing, and general arrangement." Undoubtedly the "Bauhaus" equips the students with comprehensive training to meet the manifold demands of their vocation.

The Director of the Hanover Museum, Professor Dörner, discovered a water-color by Dürer, in a forgotten portfolio at the "Künstler Verein." This represents a view of the Dosse del Trento in the Tyrols, and through the characteristic form of the mountain it was possible to precisely ascertain the locality. In addition to revealing unmistakably the master's sure handling, the work is signed with the artist's pen and bears the mark of its inclusion in the von Grünberg collection in Vienna, so famous for its

Dürer holdings. The pedigree of this collection was most distinguished, its Dürer sheets coming originally from the master's estate. The Albertina, Vienna's public print-room, owns the bulk of this aggregation, from which a number of items stolen more than a hundred years ago found their way into the open market.

Through a curious coincidence the Albertina has recently acquired seven drawings by Dürer which probably belonged to the stolen set. Six of them are designs of hands and one is a study of drapery. The two earliest items render Dürer's left hand in three different positions, and it was possible to affiliate these designs to some of his principal works. On the back of one of these sheets are three portrait drawings, and here it was also possible to find out the picture for which the studies were made. While these are in pen and ink two other sheets are drawn with the brush on toned paper. They belong to the time of Dürer's sojourn in Venice and the hands have been ascertained to be studies for those of the Madonna and St. Domenico in "The Feast of the Rose Garland" in the convent Strahow in Prague.

Another pair of drawings is done on warm brown paper, one of them rendering female hands joined in prayer, the other a study for a cloth laid in many folds. These are dated by the experts at about 1508-10. Two charcoal drawings belong to the master's latest period. One of these is a study for the hands of the Madonna in a Dürer engraving dated 1520; the other, for Emperor Maximilian's hands on the artist's famous portrait of this monarch.

Director Stix's acquisition of these sheets enriches the Albertina and Dürer's known oeuvre with several exceptionally valuable specimens in which one finds all the searching intensity and creative endeavor that are so characteristic of his genius.

A valuable contribution to our knowledge of Dürer's production is also furnished by the recent publication of Dr. Rosenberg, Assistant Curator at the Berlin print-room, in *Jahrbuch der Preussischen Kunstsammlungen*. Dr. Rosenberg found out that the features on a silver-point drawing by Dürer in the Bayonne Museum resembled Cranach's known self-portraits. The date 1524 is still recognizable, and in fact it is recorded that Cranach came to Nuremberg in the winter of 1523-24 in attendance on the emperor Frederick the Wise. Another silver-point drawing by Dürer of the same date is in the Louvre, representing Frederick. Both sheets are distinguished by the subtle treatment of light exquisitely rendered in crayon. Dürer's power of observation and psychological interpretation is revealed in the portrait of his confrère whom he represented with sensitive awareness to individual traits of character. It is interesting that both sheets mentioned come from the collection of the English painter, Lawrence.

Volume X of Dr. M. I. Friedländer's publication on early Netherlandish painting will be issued by Paul Cassirer in the near future. The book deals with Lucas van Leyden and other Dutch masters of his time.

The International Museum Office of the League of Nations has asked the related national associations to compile a list of the museums in their respective countries. The catalog and handbooks of all existing museums will be collected and assembled into an international filing register, which will enable students to easily locate objects in museums all over the world. There will be a card index of all exhibits, and in addition photographs of the most valuable items will be provided. Information will also be furnished as to the architecture and interior arrangement of the museum building.

GALLERY NOTE

Mr. Eustache de Lorey arrived in New York on the S. S. *De Grasse* on December 29th. Mr. de Lorey is a member of the French Committee for the International-1933 which opens on January 6 at the Worcester Museum under the auspices of the College Art Association and on February 8 comes to Rockefeller Center. He was instrumental in securing many of the important loans for the French section, which is one of the outstanding features of the exhibition. His arrival is timed to coincide with the opening of the exhibition at Worcester.

Stransky Painting Collection Now on View at Worcester

One of the several exhibitions celebrating the opening of the Worcester Art Museum will be that of the Josef Stransky collection of paintings, which is now on permanent loan at the institution. It will be remembered that the *Art News Supplement* of May, 1931, contained an article by Mr. Ralph Flint discussing the collection, which, being of timely interest, we reprint below:

It takes more than a casual visit to the Stransky collection to appreciate fully the delicate balance that exists between the various phases of French painting that are therein exemplified. It only becomes apparent after wandering back and forth among the several rooms where the various periods are cloistered how like a finely graduated and closely matched string of pearls these canvases really are. One ranges up and down the scale from Ingres to Picasso without missing a single important name, unless it be Chardin in the XVIIIth century group.

Beginning with the XIXth century—after making preliminary acquaintance with such XVIIIth century elegantes as Boucher, Fragonard, Pater, etc., we come upon a group that includes Ingres, Delacroix, Corot, Manet, Daumier and Courbet, in most imposing representation. We have three canvases by Courbet, a masterly portrait that once belonged to Mary Cassatt, and two superb landscapes in his most opulent manner; two outstanding works from the hand of Corot, one a landscape of his Italian period, as richly nourished as any Derain and ten times as romantic as the silvery glades that used to be so prized, the other a figure piece painted between 1865 and 1870 and proclaiming a side of the man little suspected by those who made such ado about his woodland nymphs; and the Ingres head, a study for Ilias in the famous "Homeros" in the Louvre, all evincing the style and sanity of those particular masters of XIXth century painting in France. Delacroix's "Desdemone maudite par son Père," done in 1838; Manet's striking study of his Spanish period, "Jeune Femme en costume de Toreador"; and Daumier's dramatic "Le Flaneur" stand for the more robust and dramatic side of the school.

We then come to the salon where Monet, Renoir, Boudin, Seurat, Toulouse-Lautrec, Degas, Pissarro and Sisley carry the tale of French painting into more luminous and experimental latitudes. Renoir's self-portrait, painted in 1872, shows the beginning of his extraordinary technique that opened from his early training as decorator of porcelains, and it is one of the outstanding masterpieces of this group. He is also seen as landscapist and painter of still life in the "Paysage avec Pont" and "Vase de Roses." Boudin's delightful souvenir of Trouville sands, dated 1874, places him definitely among the innovators of his time. The Degas ballet scene is one of this painter's highest pictorial flights, where literalism has given special place to rare display of rhythmic patterning. Limited space forbids individual discussion of all the canvases assembled here, for we must be getting on to the room where the marvelous Cezannes, Gauguins and van Goghs form the clou of the collection.

The five Cezannes, that might be called the prize pearls of this rich strand, are enough to place internationally any collection and fully illustrate the phases of his art. His "L'En-



POLONAISE CARPET

This rare example is being sent by French and Company to the inaugural exhibition at the new Worcester Museum, which will be on view from January 6.

PERSIAN, EARLY XVIII CENTURY

fant au Chapeau de Paille" is a tonal triumph worthy of a Vermeer, and "La Sieste," formerly owned by Ambroise Vollard who authenticates the reclining figure as young Cezanne, is a never-to-be-forgotten canvas. The "Nature Morte," acquired directly from Mme. Monet, was originally presented by Cezanne to the great impressionist painter himself and hung during his lifetime in his bed-chamber at Giverny. The early Auvers landscape is likewise a striking example of the Master of Aix's command of form even at the beginning of his epoch-making career. The four Gauguins are flaming examples of his tropical period, with the "Reverie, Femme à la Robe Rouge" perhaps topping them all for sheer magnificence of color and strength of composition. The two van Goghs are wholly on a par with the other canvases in this special group, his small "Tête de Garçon" being sheer wizardry in paint.

The modern section takes in Vuillard, that "intimate" master, with two of his enchanting interiors with figures; an early Utrillo of the first water; four typical Derains; a particularly fine Modigliani of "Mme. Zborowski"; a not too theatrical Vlaminck; two Matisse figure pieces of great brilliance; a fine Segonzac; and four early Picassos. In this room is placed the amazing bronze of "Mme. Lani," perhaps Despiou's crowning masterpiece, a sculpture to take its place beside the ranking work of any time or place. Rodin's famous "Balzac" bust is also here and the Stransky collection also boasts a rare Renoir bronze and a portrait bust of the collector himself by Serge Yourievitch. Not the least interesting part of the collection is the group of sketches and drawings that form a sort of addenda to the main group, and here we have a thrilling Cezanne water color of "La Plate," a rare drawing by Guys, a page of sketches by Delacroix, an early Laurencin, a richly scored landscape by Rouault, two Picasso pastels, and a Gromaire water color.

ARTISTS AIDED BY MELCHERS' WILL

The will of Gari Melchers, which was filed in probate court on December 27, creates a Melchers fund "for the comfort and relief of needy artists and their families." The *Herald Tribune* reports that one-half of the residuary estate was left outright to the painter's wife, and the other half in trust for life. The principal of the latter half, upon the widow's death, is to go to the Artists' Fellowship.

It was further specified in the will that the fund shall be administered by the trustees of the Artists' Fellowship, provided, however, "that at least half of the trustees as may be artists shall not be members or associates of the National Academy of Design, as it is my purpose to reach all classes of artists and their families."

The only picture which Mr. Melchers specifically bequeathed was a large portrait of his mother, which he left to his sister, Mrs. Hattie Stroh, of Grosse Pointe Park, Mich. His other works are to form a part of the residuary estate to be disposed of by the executors, Mrs. Melchers and Wayne Johnson, after consultation with a friend, Powell Minnigerode, of Washington. The executors and Mr. Minnigerode may exercise their discretion in destroying "any paintings, sketches or studies they may deem it proper or advisable to destroy."

HOWARD YOUNG GALLERIES

OLD AND MODERN
PAINTINGS

NEW YORK
677 FIFTH AVENUE

LONDON
35 OLD BOND ST.

FRANCE RESTORES HER MONUMENTS

PARIS—Allocation of 105,000,000 francs of the 7,000,000,000-franc national-equipment measure to the Ministry of Beaux Arts has permitted the formation of an elaborate plan for the restoration of France's historic buildings and monuments, which at the same time will favor the reduction of unemployment.

Twelve million francs of this allotment will be assigned to the Louvre Museum to permit the scheme for the reorganization of its collections to be carried through as rapidly as possible. This plan, according to *The New York Times*, includes the construction of several new rooms and alteration and renovation of several parts of the premises.

The Palaces of Versailles and Fontainebleau, already much restored through the generosity of John D. Rockefeller, Jr., will receive further restoration under the new plan.

Twenty-five million of the total sum will be reserved for the reconstruction and restoration of monuments damaged in the World War.

Among the many other famous buildings and monuments which will benefit by allocations are the Monastery of the Grande Chartreuse near Grenoble, the Ecole Militaire in Paris, the Château of Vincennes, the Palace of Jacques Coeur at Bourges, public edifices at Toulouse, the Château of Chambord and the Palace of the Popes at Avignon.

Repairs and necessary improvements also will be ordered upon a number of monuments which are not the property of the French State. These include the Château of Tarascon, the Roman amphitheatre at Arles, the Roman theatre at Vienne, the Roman theatre at Orange and the Donjon of the Ile Saint Honorat at Cannes.

BRUSSELS PLANS 1935 EXHIBITION

BRUSSELS.—The Belgian administration of art announces that the big exhibition scheduled for display in Brussels in 1935 will include a section devoted to works done in Brussels between 1400 and 1900. The chief works by Roger van der Weyden—who died in 1464—will be shown, together with masterpieces by Hugo van der Goes, Barent van Orley, Breughel, Teniers, Jaques van Arthois and others. A show of the tapestries which contributed so greatly to the artistic reputation of the town is also in preparation.—F. T. D.

LONDON LETTER

By Louise Gordon-Stables

Loans are already coming in for the forthcoming exhibition of art dating from the reign of Queen Elizabeth, which is to be held at Grosvenor Palace, by permission of the Duke of Westminster. King George has promised portraits from Hampton Court, featuring two of the Virgin Queen, of which one is by Eworth and the other by an unknown painter. There will further be a depiction of Henri IV by Pourbus, a "Philip II" of the School of Antonio Mor and a Custodius portrait by Sir John Parker. Eworth is also to be represented by his "Sir William Sidney," while Lord de l'Isle and Dudley is lending a painting of Sir Philip Sidney by Zuccherro. From Lord Salisbury's estate in Hatfield will come a number of interesting items pertaining to the era, and Warwick Castle will also contribute. The exhibition should undoubtedly appeal both to those who are interested in personal and historic relics and to the many whose imaginations are stimulated by such mementoes as an Elizabethan marriage document, or a helmet carried at the funeral of a popular idol of the period.

Incidentally, Sotheby's sale of Stuart relics, which occurs this month, also offers considerable interest to collectors in the field. Among the most notable of the items in this dispersal are an exquisite little striking watch, the gift of Charles I to Henrietta Maria and a gold ring set with a miniature of Charles II. As to the Nelson relics, which were sold recently at Christie's, the greatest enthusiasm was naturally evinced over the historic telescope, to which the famous admiral once turned a blind eye. Contrary to all predictions, this piece fell to a British bidder instead of going to an American enthusiast, as might naturally have been expected.

The Royal Academy has elected as Associate member Stanley Spencer, the

artist who painted the "Day of Judgment" which hangs in the Tate Gallery. This is probably merely a friendly gesture towards the modernist movement, but is somewhat embarrassing to the artist, who is modest and retiring. No one was more surprised than Spencer when news of the election was published. This artist is courteous enough to feel that he ought to exhibit when the time comes, but feels that his work will create a discordant note hung on the walls of Burlington House.

Most exhibitions are restricted to either ancient or modern art. Mr. Sidney Burney, however, in his fine show in St. James Place has departed from the general practice and has displayed sculpture of many periods and styles. The result is of extreme interest, and causes one to re-adjust standards and values. The arrangement is, however, by no means left to chance, but skillfully made in groups according to the nature of the pieces, whether dynamic or static.

Many of the groups give a fine opportunity of comparison. An African fetich in wood and two Modigliani stone heads reveal similar elongation and treatment of forehead and mouth. But it is obvious that the negroid work has been more deeply felt, that it has been inspired by something more fundamental than that of the XXth century sculptor. It was doubtless conceived as embodying some force that lies within nature, just as the "stripped" plaster cast, made on the lines of a French wood carving of a Madonna and Child, suggests the tree-form underlying the exquisite poise of the figure. The difference between aboriginal work and that of our extreme modernists seems to lie in the fact that while the former expressed themselves most naturally in the simplest of forms, lines and masses, the sculptor of today has to approach from the other end, and deliberately to select and eliminate as he proceeds.

Beside these works, the classic and the academic appear, for once, strangely smooth and wanting in individuality. Renaissance bronzes arouse a less immediate reaction than earlier sculptures, and though one appreciates

the technical perfection of the later Greek pieces, it is the earlier to which one returns. No doubt every visitor to a show of this sort will find something different to intrigue him, and some individual standpoint from which to judge it.

Lord Dunsany, his name already made in the realm of literature, is less well known as a plastic artist. At the exhibition of pottery at The Colnaghi Galleries he is now showing a collection of caricatures in clay, which are challenging in their disregard of all traditional technique. They are rough, rather crude affairs, baked, it is said, in the drawing-room grate, but they have great character and expressiveness in a savage way. One finds in them the stupidity, ignorance and brutality underlying the actions of classes and nations. One may ask whether the same ideas might not have been suggested in a manner less rude and untutored, but it is likely that in the transition they would have lost in force and directness.

There is much accomplished work on very different lines contributed by Gwendolen Parnell, whose figures are daintier and more appealing than ever, and by Michael Cardew, whose glazes and sgraffito decorations combine to produce some very noble "pots." Some figure subjects suggest that here is a branch of portraiture that promises development.

Orlando Greenwood's still lifes at the Spink Galleries are most interesting. His themes are drawn for the most part from the Tang figures, crystal and stone carvings, and Sung and Ming porcelains in which Messrs. Spink specialize. His art consists in combining these in such a way as to give them an individual and personal existence, so that they seem to come to life in an enchanted land. He utilizes his material to great advantage, enhancing the clearness of his crystals, the softness and rich glazes of his porcelains and the rugged quality of the pottery. The play of light on the objects is skillfully portrayed and the groups are harmoniously set in a landscape background. This interesting show is completed by some accomplished portraits.

PACQUEMENT SALE PRICES RECEIVED

PARIS—In the dispersal of the Charles Pacquement paintings at the Galeries Georges Petit on December 12, the highest price was realized by Van Gogh's "La Méridienne," which was acquired by M. J. Hessel for 280,000 francs. The total realized by the whole collection was 1,700,000 francs. The sale was the occasion of great interest among dealers and amateurs, and many leading members of social and artistic circles were present. The Cézanne "Les Pots de Fleurs" went to Sacha Guitry, actor-dramatist, for 168,000 francs, while "L'Estaque" by the same artist was secured by Georges Bernheim for 112,000 francs.

Several Americans were successful in obtaining outstanding works, among them being Valentine Dudensing, to whose bid fell two Matisse's: "L'Ananas" for 75,000 frs. and "Le Coffret Chinois" for 58,000 frs. Mr. and Mrs. Chester Dale acquired a number of examples: "Le Retour de l'Enfant Prodigue" and "La Femme à l'Eventail" by Forain for 62,000 frs. and 32,000 frs., respectively; "Le Repos" by Valotton for 13,100 frs. and a landscape by de La Fresnaye for 13,000 frs.

Alfred Savoir, the artist, bid 64,000 for the Renoir "Les Baigneuses" and 41,100 frs. for "Le Baigneur" by Segonzac. The remarkable cartoon by Vuillard, "Vase de Fleurs," was secured for 57,000 frs. for the Luxembourg Museum by the Comité des Musées Nationaux, while one of the fine landscapes of the artist was purchased by André Schoeller for 16,200 frs.

Other prices in the dispersal number 20,500 frs. realized by the portrait of a young woman by Bonnard, 20,500 frs. commanded by the Derain "Paysage du Midi," and 22,000 frs. given for "Le Pont de la Concorde" by Marquet.

In the group of sculptures, the five bronzes by Rodin, "Les Bourgeois de Calais," brought 31,100 frs., and his small statuette, also in bronze, "Nympe et Satyre," 10,000 frs. Three terra cotta figures by Maillol realized 17,000, 14,000 and 20,000 frs., respectively.

WILDENSTEIN & COMPANY

INC.

PARIS

NEW YORK

Our New Building
19 East 64th Street
is Open

PAINTINGS
ANCIENT AND MODERN

WORKS OF ART
TAPESTRIES

PAINTINGS
WATERCOLORS
SCULPTURE
ETCHINGS

STERNE BRUCE
MELCHERS HASSAM
RITMAN SPEIGHT
KROLL ETNIER
WARNEKE LOVET-LORSKI

and others

MILCH GALLERIES

108 WEST 57TH STREET
NEW YORK

THE PENNSYLVANIA ACADEMY
OF THE FINE ARTS

Broad and Cherry Streets, Philadelphia
The Oldest Fine Arts School in America
DRAWING, PAINTING
MURAL DECORATION
ILLUSTRATION, SCULPTURE
Illustrated Booklet

Address Eleanor P. Fraser, Curator

M. & R. STORA

Gothic and Renaissance
Works of Art

Paris, 32 Bis Boulevard Haussmann

JOHN LEVY GALLERIES

ONE EAST 57th STREET
NEW YORK

RECENT WORK

JEAN CHARLOT

JANUARY 4th TO 21st

BY ARRANGEMENT WITH

FRANCES FLYNN PAINE

MANY EXHIBITS AT BROOKLYN MUSEUM

The group exhibition of paintings by various artists, which will remain on view at the Brooklyn Museum until January 2, is headed by a memorial exhibition of original drawings by the late Victor Wilbour, shown for the first time in New York. Mr. Wilbour was the son of the American Egyptologist, Charles Edwin Wilbour, and executed the paintings to record the places he visited in Europe, Asia, Africa and America. Likewise of unusual interest are the silhouettes by Baroness Maydell, a former pupil of the Russian artist, Billben, in St. Petersburg Academy.

The collection of paintings presented to the Brooklyn Museum by Dr. and Mrs. Davenport of Paris and the late Mr. Alfred W. Jenkins, trustee of the Museum, are also on exhibition for the first time. This group is representative of some of the best known names of contemporary European and American painters such as Kees Van Dongen, Lucien Simon, George Obersteuffer and Foulita.

Miss Elizabeth Telling is showing a group of pastel drawings done in the Far East, in Bali, Java and Siam. The paintings lent by Marie Sterner are by such artists as Albert Sterner, Jean Lurcat, Sir William Orpen, Rubin and Pedro Pruna.

A group of original illustrations made for Harper Brothers publications in the latter years of the last century by such men as Edwin Abbey, Joseph Pennell, Peter Newell and Frederick Remington have been lent for display by Miss Lillie Harper. Charles Kassler, an American artist, is showing frescoes and water colors, the majority of which are of African subjects, done in Egypt, Nubia and the Soudan. By Leon Carroll are decorative flower paintings, while a memorial exhibition of pastels by A. C. Goodwin of Boston and studies of Indians of the Southwest in bronze by George W. Blodgett add further variety to this large exhibition.

COOPERATIVE MART PROVES A SUCCESS

The Artists' Cooperative Market at 16 East 34th Street has proven to be both an artistic and financial success. The first week ended with the unusual record of sales of over one hundred and fifty pictures, varying in price from small to large sums, sold outright, not to mention sketches and portraits galore that were ordered and executed on the premises. It is interesting to note how many people have responded to the barter angle. Paul A. Benjamin, the chairman of the committee, has been forced to start a filing system in order to keep track of the many professional people who have offered their services in return for a painting, sketch or print. Several of these exchanges have already been effected, as well as many other mutually satisfactory arrangements giving artists the benefit of much needed commodities in return for paintings.

DUSSELDORF HAS FINE EXHIBITION

BERLIN.—The exhibition of Khmer and Siam sculptures at the Düsseldorf branch of the Flechtheim Gallery is one of great interest. This art has an especially strong appeal nowadays, since the plastic simplicity and massive power of these pieces meet the present demand for essential sculptural form. Judging from the catalog, some exquisite examples are included which will be more fully dealt with on the occasion of their exhibition in Berlin in February, 1933.—F. T. D.



ONE OF A PAIR OF WALNUT AND PARCEL-GILT SGABELLI
ITALIAN XVIIIth CENTURY

These fine specimens, formerly in the collection of Lord Foley, are loaned by French and Company to the exhibition celebrating the opening of the new Worcester Museum on January 6.

COMING AUCTIONS

PLAZA ART GALLERIES
LAWSBERG, BARON-
FREEDMAN STUDIOS
FURNITURE, RUGS, ETC.

Exhibition, January 2
Sale, January 4-7

The Plaza Art Galleries, Inc., at 9 East 59th Street will sell next week the home furnishings from the estate of John W. Lawsberg of Port Washington, L. I., by order of the Irving Trust Company, temporary administrators; a collection from the Baron-Freedman Studios, Inc., and additions from other sources. The collections comprise furniture, Oriental rugs, velvets and brocades, china, porcelains, lamps, screens, oil paintings, and other objects of art.

The furniture features French and English XVIIIth century styles, some modern pieces and a group of fine Early American pieces from a Philadelphia collection. Bedroom and dining-room suites, tables of all kinds, chests of drawers, highboys, lowboys, sofas, bergères, desks, bookcases, corner cabinets are found. There is also a French walnut paneled room with four built-in bookcases having grilled doors.

The exhibition begins on Monday, January 2nd, prior to dispersal on January 4-7 at 2 P. M.

WORCESTER PLANS LECTURE SERIES

In addition to a well-arranged group of exhibitions the Worcester Museum is sponsoring a valuable series of lectures for the spring season. These will be given on various subjects of interest by such eminent scholars as Rudolph M. Riefstahl, Eustache de Lorey, A. Philip McMahon, Helen Appleton Read, and Frank Lloyd Wright.

Scott & Fowles

Paintings
Drawings
Bronzes

745 Fifth Avenue

(Sixteenth Floor)

South East Corner of 58th St.

NEW YORK CITY

Valuable Altar Found in Vienna

VIENNA.—In a crypt of the Augustin church in Vienna a valuable, richly sculptured Renaissance altar was recently discovered. The entrance to the subterranean chapel was concealed by a pavement and for this reason the existence of the vault was forgotten. A stair with a stone balustrade leads down to the crypt in which the altar was uncovered. The centre piece consists of a plastic representation of the Madonna and

Child, with St. Ann, framed by a garland supported by music-playing cherubs. To the right and left the figures of St. Catherine and St. Barbara are placed between pillars, while a relief representing "The Annunciation to the Shepherds" is above the principal group. A plastic representation of the "Adoration of the Magi" is in front of the altar, which is made of sandstone. The date of its origin is the first quarter of the XVIth century.—F. T. D.

PEIPING
CHINA

OSAKA
JAPAN



ANCIENT
CHINESE
ART

YAMANAKA & CO.

680 FIFTH AVENUE

NEW YORK

CHICAGO

846 N. Michigan Ave.

LONDON

127 New Bond Street

BOSTON

456 Boylston St.

A. S. DREY

OLD PAINTINGS
WORKS of ART



NEW YORK

680 Fifth Avenue

MUNICH

Maximiliansplatz 7

E. & A. SILBERMAN

PAINTINGS

137 EAST FIFTY-SEVENTH STREET

NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

Pope Inaugurates New Art Gallery Of the Vatican

By K. R. STEEGE

ROME.—One of the most important events which took place in Rome during the recent celebrations in honor of ten completed years of Fascism was the formal opening to the public of the beautiful new building in the Vatican gardens, housing three hundred paintings. This collection consists not only of works recently brought to light from obscurity and neglect, but also of canvases which had previously been badly placed.

It has taken three years to complete this palace, which adjoins the Vatican Museum. The gallery was built at the suggestion and under the direction of the Pontiff, who is himself a fine connoisseur, while Signor Luca Beltrami was the architect. The building, which is 120 metres in length, by 30 in width, contains besides the necessary offices and store-rooms, fifteen galleries richly decorated in marbles.

At the opening ceremony His Holiness made an appropriate address, stressing the fact that the beauties of the new Gallery were fully worthy of the treasures which it contains. After the conclusion of the address all guests were invited on a tour of inspection. The Pope is more than familiar with everything in the new building, since he has watched the progress of construction from week to week and even given his advice as to the arrangement of many of the works.

The pictures are displayed chronologically, thus giving the collection special value to art students. In the Byzantine Hall, for instance, are grouped the earliest paintings in the collection. Then comes the gallery Giotto Gallery, which boasts of the famous "polittico" Stefaneschi, a work which was long kept in the sacristy of St. Peter's and which had been indisputably established as authentic, since its recent cleaning.

Then come rooms dedicated to paintings by Fra Angelico, by Melozzo and by Perugino, after which one enters the large corner salon dominated by the Transfiguration of Raphael. Here also hang this artist's "Madonna di Foligno" and his "Coronation of the Virgin." On three sides of this apartment are shown, in large glass cases, the famous tapestries from the cartoons of Raphael, which Pope Julius II ordered in Brussels for the Sistine Chapel. These latter treasures have recently been valued at eighty million lire.

In still other salons may be seen works by Leonardo, Titian, Barocci, Domenichino and Maratta. In the next to the last room are a number of paintings which do not touch on sacred subjects, among them being eight small works recently discovered in the Castle Gondolfo under a heavy coating of dust. These canvases, which represent astronomers carrying out some speculative studies, were once attributed to Veronese, but critics no longer agree with this opinion, since the scientific knowledge revealed in these works definitely places them in a later period. The pictures have now been assigned to Filippo Lauri, a good Roman painter of the XVIIth century.

Pennsylvania Museum to Have Gallery for Modern Artists

PHILADELPHIA.—A new Gallery of Modern Art which will be, in effect, a forum for living artists, opened at the Pennsylvania Museum, Saturday, December 17th. To undertake this work the Carnegie grant, which has been used at the 69th Street Branch with a view to bringing art within the reach of a wider public, has been transferred to the Art Museum for two series of popular exhibitions until such time as it seems auspicious to revive the plan for branch museums.

The purpose of the new gallery is to foster interest in contemporary artists, particularly Americans, and to show the various trends in modern art to the Museum's large public, in an impartial and non-commercial forum for the display of works of merit. It has been felt for some time that there should be a proper place in the Museum for showing current art in a series of small changing exhibitions of invited examples. A suite of galleries, with excellent northern light, has been selected for this purpose, and four intimate rooms permit an informal grouping of twenty to thirty works in each of a series of monthly exhibitions.

"These northern galleries," said Mr. Kimball, "are relatively isolated from the Museum's permanent collections and thus permit a less rigid and more experimental policy to prevail than is the case when acquiring and displaying masterpieces of the past. This is universally recognized as proper in dealing with art that is really in the making. Although in a sense a departure from conventional practices, these galleries represent part of the original purpose for which the Pennsylvania Museum was established more than half a century ago—that of affording the artist the opportunity to display his work during his lifetime." Mr. Kimball declared, "From its inception, the Museum has given sympathetic encouragement to good art of all kinds. Its School of Industrial Art, of international reputation and one of the oldest of the kind in this country, was founded with the express intention of providing such encouragement in this field."

The tentative program for the winter exhibitions in the new Gallery of Modern Art is as follows: December 17th, "Some Living Pennsylvania Artists"; January 21st, "The Younger Generation in Philadelphia"; February 18th, "Print Makers of the Present"; March 18th, "Philadelphians of the Last Generation." Later displays planned include: "Water Colors"; "From Primitive to Cubist in Pennsylvania"; "The Portrait in Pennsylvania." Each show will open on the third Saturday of the month.

In inviting works for exhibition in the new galleries, the committee in charge is attempting to make the choice as representative as possible. The available gallery space will permit only thirty canvases by as many artists, but more complete representation will be made possible by a number of exhibitions. An occasional Retrospective will emphasize the contribution of

the past. The first of the series will show the notable part played by Pennsylvanians in the American art of the present. In addition to works of painters resident in the State there will also be examples by those born in Pennsylvania now living elsewhere.

The following painters have been invited to show: George Biddle, Adolphe Borie, Julius Bloch, Hugh Breckenridge, Arthur B. Charles, Charles Demuth, Nancy Maybin Ferguson, Daniel Garber, George Gibbs, William Glackens, George Harding, Earl Horter, George Luks, Mary Townsend Mason, Henry McCarter, S. Walter Norris, Violet Oakley, Edward Willis Redfield, Charles Rosen, Charles Sheeler, John Sloan, Francis Speight, Alice Kent Stoddard, Carroll Tyson, Yarnall Abbott, Fred Wagner, Franklin C. Watkins, Harold Weston, Charles Morris Young and Stuart David.

The exhibition of "Persian Art and Its European Influence," the first of the series financed by the Carnegie fund, opened on November 19th, and has proved so popular that it is to be continued throughout the winter months.

CLEANING RENEWS THE FRAUENKIRCHE

BERLIN.—Munich's landmark, the "Frauenkirche," of which the patine-covered cupolas are visible from a long distance, has suffered from an accumulation of dirt entirely covering the original wall-surface of the Gothic period. The funds necessary for restoration were recently raised and the work was entrusted to Professor Schmuderer, a specialist in the field. The cleaning of the walls revealed three different layers of color, and after thorough investigation it was possible to distinguish the original tones buried under subsequent coatings. The inside of the church has now been restored to its original state, and the effect produced by the high, lofty interior has thereby been greatly enhanced.—F. T. D.

DOWNTOWN GALLERY
"The Spirit of the Dance"
by
WILLIAM ZORACH
113 WEST 13th ST. - NEW YORK

LOEWI
VENEZIA
San Trovaso 960

PERIOD ROOMS, FURNITURE
EARLY TEXTILES & RUGS

FÉRAL

Ancient Paintings

NEW ADDRESS:
48 bis Avenue Kléber
PARIS

The
NEWHOUSE
GALLERIES

PAINTINGS

578 MADISON AVENUE

CORNER 57th STREET

New York

484 N. KINGSHIGHWAY, St. Louis

VAN DIEMEN, G.m.b.H.
LILIENFELD GALLERIES, INC.

General Representative

EXHIBITION OF PAINTINGS BY
MAX PECHSTEIN
Sponsored by the College Art Association
Until December 31st

21 EAST 57th STREET NEW YORK

DEMOTTE
INC.

ROMANESQUE, GOTHIC & CLASSICAL
WORKS OF ART
MODERN PAINTINGS

NEW-YORK
25 E. 1ST ST.
78th STREET

PARIS
27 RUE DE
BERRI (VIII^e)

JACOB HIRSCH
ANTIQUITIES & NUMISMATICS, INC.
30 West 54th Street New York

OLD COINS and MEDALS
WORKS OF ART

EGYPTIAN—GREEK—ROMAN
MEDIAEVAL and RENAISSANCE

ARS CLASSICA, S. A.
31, Quai du Mont Blanc, GENEVA (Swiss)

METROPOLITAN Galleries
Now at 730 Fifth Ave., Hecksher Bldg., 2nd Floor, New York
FINE PAINTINGS FOR DEALERS AND COLLECTORS

JACQUES SELIGMANN & Co. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

Calendar of Exhibitions in New York

- Ackerman Galleries, 50 East 57th Street.**—Sporting prints, fine etchings, engravings and mezzotints.
- A. C. A. Gallery, 1269 Madison Ave.**—Recent water colors by Hy Cohen.
- American Academy of Arts and Letters, Broadway at 155th St.**—Paintings by Garl Melchers.
- American Folk Art Gallery, 113 West 13th Street.**—Special holiday exhibition.
- An American Place, 509 Madison Ave.**—Recent oils and water colors by Marin.
- Arden Gallery, 460 Park Avenue.**—Holiday exhibition.
- Argent Galleries, 42 West 57th Street.**—Portrait sketches from two continents, by A. J. Barnouw; African Bantus and American Indians, Jan. 2-12.
- Art Center, 65 East 56th Street.**—Water colors by Charlotte Blass, Jan. 3-12. Folk art of the United States; Persian painting and decorative arts, intended for the Chicago World's Fair exhibition, to January 14.
- Averell House, 142 East 53rd Street.**—Sporting prints, modern sculpture and art for the garden, to Jan. 15.
- Babecek Art Galleries, 5 East 57th St.**—American paintings and water colors.
- Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.**—Stefan Von Auspitz collection.
- Barbizon Plaza Hotel.**—Second Annual Guest Show, to January 7.
- John Becker, 520 Madison Avenue.**—Water colors by Sam Charles, from Jan. 4.
- Belmont Galleries, 576 Madison Avenue.**—Primitives, old masters, period portraits.
- Böhler & Steinhilber, Ritz Carlton Hotel.**—Paintings by Old Masters.
- Bourgeois Galleries, 123 East 57th Street.**—Old and modern paintings.
- Brooklyn Museum, Eastern Parkway.**—Opening of the new decorative arts wing; special exhibition of Egyptian art; pastel drawings of far eastern types by Elizabeth Telling; paintings by various artists, to Jan. 2.
- Brummer Gallery, 55 East 57th Street.**—Sculpture by Maillol.
- Butler Galleries, 116 East 57th Street.**—Paintings "suitable for decoration."
- Ralph M. Chait, 600 Madison Avenue.**—The Ma Chang Kee collection of ancient Chinese bronzes.
- Carnegie Hall Art Gallery, 154 West 57th St.**—Second showing of the new Carnegie Hall artist group.
- Caz-Delbo Gallery, 561 Madison Avenue.**—Paintings by G. W. Rickey, to Jan. 12.
- Cheshire Gallery, Chrysler Building.**—Work of George Laszlo, to Jan. 7.
- Columbia University, Philosophy Hall.**—Walter Scott centenary exhibition of mss. first editions, etc.; Teachers College—Show of children's art work.
- Decorators' Club Gallery, Squibb Building.**—Paintings by Leana MacLennan, to Jan. 3.
- Delphic Gallery, 9 East 57th St.**—Caricatures by S. Birenbaum and paintings of New York by Ronchi, Jan. 2-15.
- Demotte, Inc., 25 East 78th Street.**—Romanesque, Gothic and classical works of art; modern paintings.
- Downtown Gallery, 113 West 13th Street.**—One piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance," paintings by Bernard Karfiol, beginning Jan. 3.
- A. S. Drey, 650 Fifth Avenue.**—Special exhibition of Italian Primitives.
- Durand-Ruel Galleries, 12 East 57th St.**—Retrospective exhibition of paintings by Pissarro, beginning January 3.
- Ehrlich Galleries, 36 East 57th Street.**—25th Annual Xmas exhibition of paintings of the Madonna, Mrs. Ehrlich—Antique furniture and gifts.
- Eighth Street Gallery, 61 West 8th Street.**—Paintings by Mark Datz, Jan. 3-23.
- Ferargli Galleries, 63 East 57th Street.**—Special collection of little masters, Jan. 1-15.
- Fifteen Gallery, 37 W. 57th St.**—Paintings of Greater New York, to Jan. 7.
- French & Co., Inc., 210 East 57th St.**—Permanent exhibition of antique tapestries, textiles, furniture, works of art, panelled rooms.
- Gallery, 144 West 13th Street.**—Annual Christmas Season Sale of works at reasonable figures by Ben Benn, John Kane, Ellshemius, Milton Avery, M. Soyer, Paul Rohland, Jean Charlot, Arnold Blanch, Foshko, Esman, Chaim Gross, Holzhauser, Wiltz and others.
- Gallery of Living Art, 100 Washington Square East.**—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Helion, Laurens, Torres-Garcia.
- Goldschmidt Galleries, 730 Fifth Avenue.**—Old paintings and works of art.
- Grand Central Art Galleries, 6th Floor, Grand Central Terminal.**—One hundred selected prints from the Society of American Etchers, Jan. 1-24.
- M. Grieve, 386 Park Ave.**—Portrait frames. Largest collection of rare examples of all periods.
- G. R. D. Studio, 9 East 57th Street.**—Group exhibition of paintings, Jan. 2-14.
- Grant Studios, 114 Remsen St., Brooklyn.**—Etchings by American artists.
- Harlow, McDonald Co., 667 Fifth Ave.**—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street.**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Indoor Art Market, 134 East 74th Street.**—Work by large group of artists.
- Marie Harriman Gallery, 61 East 57th Street.**—Paintings by Americans.
- Kennedy Galleries, 785 Fifth Avenue.**—Recent etchings by John Taylor Arms and Levon West, beginning Jan. 1.
- Keppel Galleries, 16 East 57th Street.**—Etchings and lithographs by Whistler.
- Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.**—Prints by contemporary artists.
- Kleinberger Galleries, 12 East 54th St.**—Paintings by old masters.
- Knoedler Galleries, 14 East 57th Street.**—Flower paintings by Mrs. Stewart Walker, Jan. 2-14.
- Kraushaar Galleries, 650 Fifth Avenue.**—Water colors and drawings for the Christmas season; paintings by Paul Bartlett, beginning Jan. 5.
- Laco Studios, Chrysler Bldg.**—Woodcuts by Harry Spanner and small sculpture by Fritz Groshans.
- John Levy Galleries, 1 East 57th Street.**—Paintings by Jean Charlot, beginning Jan. 4, by arrangement with Frances Flynn Payne.
- Julien Levy Gallery, 602 Madison Avenue.**—Paintings and drawings by Charles Howard and photographs by Lee Miller, to Jan. 25.
- Lilienfeld Galleries, Inc., 21 East 57th St.**—Christmas season exhibition.
- The Little Gallery, 18 East 57th Street.**—Hand wrought silver by Arthur Stone; decorative pottery by Maud M. Mason.
- Macbeth Gallery, 15 East 57th Street.**—New England paintings by Robert Strong Woodward, to Jan. 3; water-colors by Americans under the auspices of the College Art Association.
- Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.**—Exhibition of pastels and water-colors by contemporary French artists, through Jan. 14.
- Metropolitan Galleries, 730 Fifth Avenue.**—Paintings by old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). New taste in old prints; European fans.
- Midtown Galleries, 559 Fifth Avenue.**—Paintings by William Palmer and 11th cooperative group show, beginning Jan. 4.
- Millch Galleries, 108 West 57th Street.**—Paintings and sculpture by contemporary Americans, to Jan. 15.
- Montclair Art Association, at the Art Museum.**—Forty years of American art, assembled by the Macbeth Galleries.
- Montross Gallery, 755 Fifth Avenue.**—Exhibition of seasonal gift pictures and pottery by American artists; landscapes by American artists, Jan. 3-21.
- Morton Galleries, 127 East 57th Street.**—Lithographs by Susan Flint, to Jan. 2.
- Museum of the City of New York, Fifth Avenue at 104th St.**—Xmas season exhibit of New York toys of other days and of a new miniature group by Dwight Franklin depicting the construction of the Empire State Bldg.
- Museum of Modern Art, 11 West 53rd St.**—Loan exhibition of seventy years of American art; American Folk Art; "Art of the Common Man in America."
- Museum of Science and Industry, 220 East 42nd Street.**—Industrial subjects by Gertrude A. Beneker.
- National Arts Club, Gramercy Park.**—Members' annual exhibition of paintings and sculpture, beginning Jan. 5.
- J. B. Neumann, 40 East 49th Street.**—Works by modern American and foreign artists.
- Newark Museum, Newark, N. J.**—Print show illustrating history of aviation; special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Chinese and Japanese art. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)
- New School for Social Research, West 12th St.**—New drawings by Benton, to Jan. 2; art of cosmopolitan America; sculpture by José de Creeft, Jan. 2-15.
- New York Historical Society, 170 Central Park West (76th Street).**—Exhibition of Washingtoniana, throughout 1932 and of ship pictures and related memorabilia, after 1807.
- Newhouse Galleries, 578 Madison Avenue.**—Christmas season exhibition of religious paintings.
- New York Public Library, 476 Fifth Ave.**—Centenary exhibition of Manet prints; modern book plates presented by Dr. H. T. Radin; illustrations of Winslow Homer.
- Raymond & Raymond, 40 East 49th St.**—Facsimiles of primitive and renaissance masters.
- Rehn Galleries, 683 Fifth Ave.**—Paintings by Henry McFee, beginning Jan. 3.
- Reinhardt Galleries, 730 Fifth Avenue.**—Recent sculpture and drawings by Noguchi, to Jan. 7.
- Robertson-Deschamps Gallery, 415 Madison Avenue.**—Ceramics by R. Struck.
- Rosenbach Co., 17 East 51st St.**—French prints, furniture, silver and objects of art.
- Schultheis Galleries, 142 Fulton Street.**—Paintings and art objects.
- Schwartz Galleries, 507 Madison Avenue.**—Water colors and etchings of game birds by Roland Clark.
- Scott & Fowler, Squibb Building, Fifth Avenue and 58th Street.**—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.
- Jacques Seligmann Galleries, 3 East 51st Street.**—Paintings and works of art by old and modern masters.
- E. & A. Silberman Gallery, 137 East 57th Street.**—Old masters and works of art.
- Marie Sterner, 9 East 57th Street.**—Modern Old Masters, Jan. 3-14.
- Valentine Gallery of Modern Art, 60 East 57th Street.**—Special exhibition entitled "Selection," to Jan. 7.
- Vernay Galleries, 19 East 54th Street.**—XVIIIth century English furniture, porcelain, silver and panelled rooms.
- Wanamaker Gallery, au Quatrieme, Astor Place.**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.
- Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.**—Antiques and objets d'art.
- Wells, 32 East 57th Street.**—Early Chinese art.
- Weyhe Gallery, 794 Lexington Avenue.**—Holiday show of prints.
- Whitney Museum of American Art, 10 West 8th Street.**—First biennial exhibition of contemporary American painting, to Jan. 5.
- Wildenstein Galleries, 19 East 64th Street.**—Opening exhibition in the new building.
- Yamanka Galleries, 650 Fifth Avenue.**—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.
- Howard Young Galleries, 677 Fifth Avenue.**—Selected old masters, to Jan. 15.
- Zborowski Gallery, 460 Park Avenue (at 57th Street).**—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

ARTISTS ASK FOR "DROIT DE SUITE"

The so-called "droit de suite," or right of living artists to participate in the increasing value of their works after they are sold, is now being asked for by painters and sculptors. The draft of a new law dealing with this claim has recently been brought forward by the ministry of justice. Experts have been called in, and their evidence will be investigated before the authorities come to a final decision. German and Austrian artists are fighting for legislation concerning that which in France is an acknowledged privilege, the returns being said to have reached 537,000 francs in 1929, and 198,000 francs in 1930. These sums represent the proceeds from sales at public auction, which can be easily controlled; while private deals would necessitate the institution of a special office charged with the registration of every work by a living artist, together with its price, whenever it changed hands. The artists' claim is doubtless justified, though the cost of maintaining such a record would swallow a large part of the money obtained. There is also the question whether it is advisable to damp the spirit of patronage in collectors and dealers, who have more than once helped young, unknown artists by acquiring their works, and eventually have reaped the profit of their generous action. The matter has its good and bad aspects, which are hotly debated in art circles.—F. T. D.

**FRENCH
AND COMPANY, Inc.**

**ANTIQUE
TAPESTRIES
FURNITURE
TEXTILES
WORKS OF ART**

210 EAST 57TH ST. NEW YORK

**BRUMMER GALLERY
INC.**

55 EAST 57th STREET
NEW YORK

PARIS
203 BIS. BD. ST. GERMAIN

THE GORDON GALLERIES

**PAINTINGS
ETCHINGS
BRONZES**

39 ADAMS AVENUE EAST, DETROIT

M. GRIEVE

*Antique Frames and Reproductions
Period Mirrors and Objects of Art*

386 PARK AVENUE NEW YORK
Between 53rd and 54th Streets Telephone Wickersham 2-5686

PORTLAND

The new galleries of the Portland Museum of Art opened recently with a general reception in the afternoon and evening, followed later in the week by a number of functions held on the premises under the auspices of various societies and clubs of the city. The building contains five upper galleries, which feature a scheme of diffused daylight illumination such as has been used in Europe but not hitherto in this country. The windows are arranged high up near the ceiling, and covered with Athey shades. The soft light is caught up and sent out again by the delicate silver walls. The two north galleries are being used to hold the permanent collection of paintings and sculpture, while the two with a south exposure are reserved for special exhibitions.

The main floor contains a spacious hall, opening into the east room of the other building, a gallery of textiles, one of laces, one of ancient art, (Greek and Italian vases, glass and bronzes, Chinese terra cottas and paintings). The small south room holds the Egyptian scarabs and cases for books and portfolios. The scarabs and the collection of Greek and Italian pieces were given as a memorial, and the textiles and laces from a number of friends.

The exterior of the building is of warm light red brick and golden toned travertine and proclaims the uses of the building, being designed in a straight-forward manner for its purpose, with finely considered masses.

The officers and trustees of the Portland Art Association number many people prominent in the art life of the city. The curator of the museum is Miss Anna B. Crocker, and her assistant Miss Henrietta H. Failing. This expansion marks a new chapter in the life of the museum.

ROME TAKES ON MODERN ASPECTS

Mr. Beniamino de Ritis in the *Italy-America Society Bulletin* comments upon the beneficial modern changes and the restoration of the ancient monuments. Rome really appears now as a new marvel to the people of the world, vast, ordered and powerful. Open squares have been made around the ancient Marcello Theatre and around the Capitol. Everything which has been built around these monuments during the centuries of decadence, has disappeared. Monuments stand out in their grand solitude, and the new constructions of the modern city have spread out above other hills and along the bank of the Tiber. The streets graced by masterful temples and mighty monuments of art, history and religion have been liberated from the contamination of trolley cars, and the most modern means of transportation link the distant parts of the new city, which is rising in rings around the old one. Schools, bath houses, parks and athletic fields have been given to the workers. New wide avenues are cut through the heart of the city, the first of which will lead to the Colosseum. Now that the ancient and medieval Rome has risen up again, Mussolini's dream of a new metropolis of modernity is proving to be both a reality and a victory.

The Metropolitan Buys Paintings of Modern Americans

Continuing its recent policy of buying work by contemporary American artists, the Metropolitan Museum of Art has just added six canvases to the permanent collection. These comprise "The Disappointed Fisherman" of Henry Varnum Poor, now to be seen in the exhibition of American paintings at the Museum of Modern Art, secured from the Montross Gallery; Eugene Higgins' "Home from the Fields," acquired from the Macbeth Gallery, and four paintings chosen from the current Biennial Exhibition at the Whitney Museum of American Art. These canvases, which will remain on view until the close of the exhibition on January 5, are "Delaware Watergap Village" by Ellshemius; "Union Square" by David Morrison; "Blue Heron Lake" by Jonas Lie and "In a Café" by Adolphe Borie. Jones Lie is the only one among these artists to be represented previously in the Metropolitan, where his large canvas entitled "Panama Canal" has hung for some time.

RANGER FUND BUYS EIGHT PAINTINGS

The Henry W. Ranger Fund has recently bought eight paintings by American artists, which will be distributed to various museums throughout the country. The majority of these works have been selected from the winter exhibition of the National Academy of Design. The fund was bequeathed to the Academy by Mr. Ranger to further the interests of art; originally some \$225,000, it has increased through investments to about \$400,000. The canvases purchased are as follows:

"Return From the Farm," by Elliott Daingerfield, N. A.
 "Rhododendron," by Herman Dudley Murphy, A. N. A.
 "Etaples, Moonlight," by John Noble, N. A.
 "Snow and Haze," by Walter Palmer, N. A.
 "Pale Light of Dawn," by Spencer Nichols, A. N. A.
 "The Blue Jar," by Cullen Yates, N. A.
 "Path of Light," by Malcolm Humphreys.
 "Last Snow," by Theodore Van Soelen.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
 30 East 57th Street

January 5—The late Alfred H. Mulliken collection of English and French portraits. Now on exhibition.

January 5—The library of the late Alfred H. Mulliken. Now on exhibition.

January 6—Silver and rugs in the Alfred H. Mulliken collection. Now on exhibition.

January 7—Furniture and objects of art in the Alfred H. Mulliken collection. Now on exhibition.

Plaza Art Galleries
 9 East 59th Street

January 4-7—Home furnishings from the estate of John W. Lawsberg of Port Washington, L. I., by order of the Irving Trust Company, a collection from the Baron-Freedman Studios and additions from other sources. Exhibition, January 2.

DETROIT TO HOLD JOINT EXHIBITION

DETROIT.—For the first time, in Michigan at least, an art museum is holding an independent show. The Annual Exhibition for Michigan Artists at the Detroit Institute of Arts in January will be held without jury in connection with the Society of Independent Artists. Michigan artists, including those living out of the state, may send two pictures not exceeding forty inches, or one picture not exceeding seventy-two inches, in either dimension. An entry fee of \$1.00 will be charged to each exhibitor to cover the incidental expenses, but for this fee the Art Institute issues a ticket of admission good at all times during the exhibition together with a copy of the catalog.

In former years the jury has been a source of constant dissatisfaction, in spite of the fact that it was selected by the exhibitors themselves. The dissatisfied have even gone so far as to organize rump shows outside, running at the same time as that of the Michigan Artists. This year all this fire and fury must find another target, for the officers of the Art Institute and of the Society of Independent Artists agreed to try the experiment of holding their two exhibits in one.

Although there will be no jury, the following prizes awarded formerly at the Michigan Artists' Exhibition will be given again this year: the Scarab Club Medal by the artists of that club; the Founders Society Prize by the Trustees; the Modern Art Prize, gift of Robert H. Tannahill, by the Friends of Modern Art, and the Etching Prize of Hal H. Smith, by the officers of the Print Club. Varnishing Day reception will be on Tuesday morning, January 3, from 10 to 12 o'clock, and there will be a preview for members of the Founders Society on Tuesday evening at 8:30 o'clock. A selected portion of the exhibition will go on circuit to Port Huron, Flint, Ypsilanti, and Kalamazoo.

JAN STEEN TURNS UP IN AMSTERDAM

AMSTERDAM.—News reaches us of the whereabouts of the famous Jan Steen picture "The Wedding," to which we referred in our issue of November 12 as being missing and the subject of a court action in London. A letter received this week from Gebr. Douwes of Amsterdam states that "this picture has in reality never disappeared but was sold in August, 1929, by Ruck, at that time a dealer of repute, to a well-known fine art dealer in London, from whom in turn we bought it. It has been in our possession ever since. The mysterious disappearance is in reality not mysterious at all, but rests solely with Mr. Ruck, who 'forgot' to settle with the owners."

The painting in question is a very fine example by the master, and the Dutch firm are naturally anxious to have it known that it came into their hands in the regular way and that they are the rightful owners.

BACHSTITZ

INC.

ON EXHIBITION

THE STEFAN VON AUSPITZ COLLECTION

NEW YORK
 Sherry-Netherland Hotel

THE HAGUE
 11 Surinamestraat

WELLS

OBJECTS OF ART

INC.

ORIENTAL ART

32 East 57th Street

New York

BELMONT GALLERIES

576 Madison Ave., N. Y.

Old Masters
 Portraits of All Periods
 Primitives of All Schools
 Paintings Bought
 Paintings Authenticated

Tel. Plaza 3-6642

FREDERICK N. SILBERMAN

ANTIQUES PAINTINGS
 OBJETS D'ART

Continental Antique Co. Ley Building
 578 Madison Ave. New York

PIERRE MATISSE

SELECTED MODERN PAINTINGS & SCULPTURES

FULLER BUILDING

51 EAST 57TH STREET

NEW YORK

Cables: "NATARTGAL, NEW YORK"

Telephone: PLaza 3-1740, 1224

NATIONAL ART GALLERIES INC.

ROSE ROOM

HOTEL PLAZA

FIFTH AVENUE, NEW YORK

Continuous Exhibitions

of fine Antiques and Works of Art to be disposed of at private sale and public auction.

Frederick A. Chapman
 Auctioneer

AUCTIONEERS AND APPRAISERS

Announcements of Sales
 Sent on Request

MUNICH
Briennerstrasse 12

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER
INC.

NEW YORK
Ritz-Carlton Hotel
Madison Ave. and 46th St.

LUCERNE
The Lucerne Fine Art Co.
Haldenstrasse 12

TON-YING
& COMPANY

CHINESE
ANTIQUE
WORKS OF ART

5 East 57th Street
Third Floor
NEW YORK CITY

High Class

Antiques

Furniture, Tapestries
OLD MASTERS

Kunsthau MALMEDÉ
COLOGNE/Rh.
33 Sachsenhausen

DURAND-RUEL
INC.

PAINTINGS

New York
12 East 57th Street
Paris
37 Avenue De Friedland

ARNOLD SELIGMANN
REY & CO., Inc.

11 East 52nd Street NEW YORK

WORKS of ART

ARNOLD SELIGMANN & FILS
23 Place Vendôme PARIS

N. E. MONTROSS

Works of Art

MONTROSS GALLERY
785 Fifth Ave. NEW YORK
Bet. 59th and 60th Sts.

FREDERICK KEPPEL
& CO., Inc.

ENGRAVINGS
AND
ETCHINGS
BY
OLD MASTERS

16 East 57th St., New York

MACBETH GALLERY
PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

REINHARDT
GALLERIES

730 Fifth Ave., New York

SCHULTHEIS
GALLERIES
Established 1888
142 FULTON ST., NEW YORK
PAINTINGS
by American and Foreign artists
Mezzotints Etchings

MURRAY K. KEYES

Photographer of Art Collections
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

"OLD MASTERS"
IN THE FINE ART OF PACKING AND SHIPPING

JAC. FRIEDENBERG
President

HUDSON

CHAS. FRIEDENBERG
Vice-President

FORWARDING & SHIPPING CO., INC.
NEW YORK

CUSTOM HOUSE BROKERS FORWARDING AGENTS
OFFICE: 17 STATE STREET

WAREHOUSE: 323 East 38th Street, New York

Cable Address:
"JACBERG"

Telephones:
BOwling Green 9-4151 to 4154

ANTIQUES
PAINTINGS WORKS OF ART
CLEARED THROUGH U. S. CUSTOMS

CUSTOM HOUSE DEPARTMENT
Our many years of experience have placed us in position to give unexcelled and smart service.

WAREHOUSE, PACKING and SHIPPING DEPARTMENT
On arrival of shipments at the port, we can arrange for U. S. Customs examination at our warehouse (under Customs regulations) where our facilities and experienced employees permit us to assure the most careful handling, unpacking and delivery. We also specialize in packing and shipping of works of art, paintings, fine furniture and household effects to and from all parts of the world.

London Representatives:
CAMERON-SMITH & MARRIOTT, LTD.
"Norway House," 21-24 Cockspur St., S. W. 1
Cable Address: "Kamsmarat—London" Telephone: Whitehall 8544

OUR REPRESENTATIVES ARE AT YOUR SERVICE IN THE FOLLOWING CITIES:

PARIS	BARCELONA	ROME	MILAN	GENEVA
BERLIN	MADRID	FLORENCE	BRUSSELS	LUCERNE
HAMBURG	SEVILLE	VENICE	CANNES	ZURICH
VIENNA	GLASGOW	NAPLES	NICE	AMSTERDAM

AGENTS AND CORRESPONDENTS THROUGHOUT THE UNITED STATES AND IN ALL PARTS OF THE WORLD.

Member of the Antique and Decorative Arts League, Inc.

GOLDSCHMIDT GALLERIES

[INC.]

WORKS of ART
PAINTINGS BY OLD MASTERS

730 FIFTH AVENUE, NEW YORK

FRANKFURT
Kaiserstrasse 15

BERLIN
Victoriastrasse 3-4

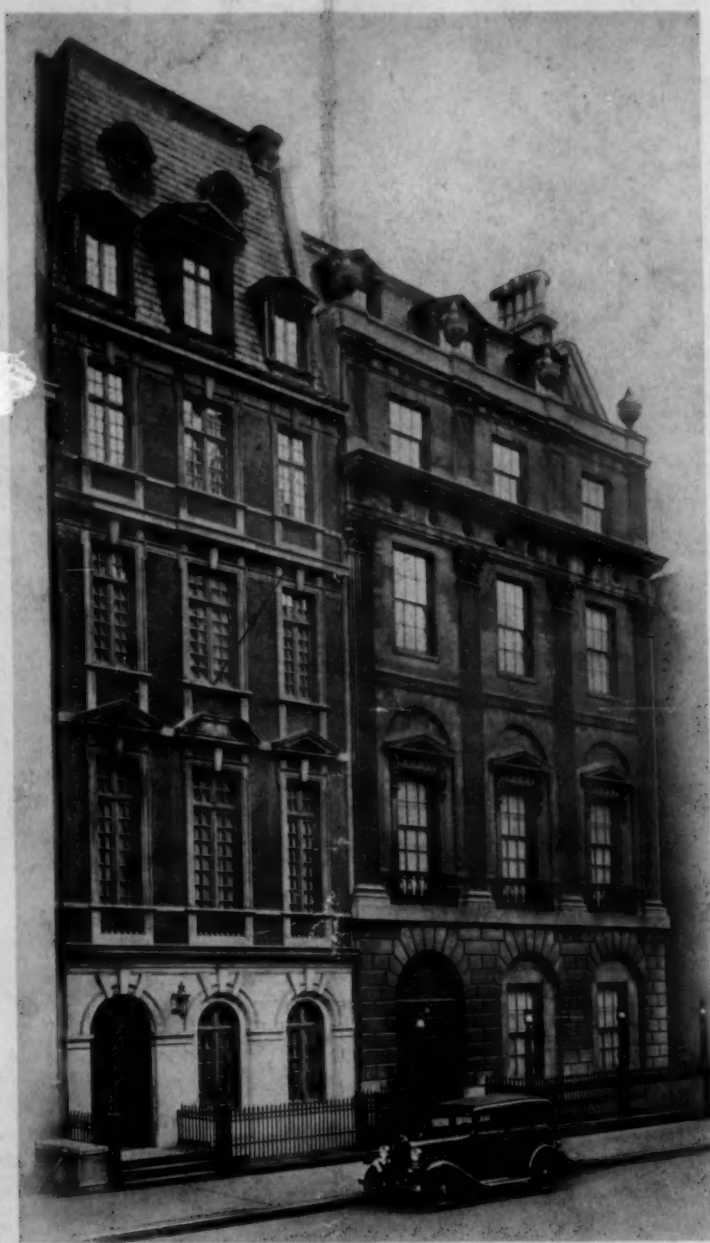
The ROSENBACH COMPANY

Announces the Opening of Its

NEW GALLERIES

17 East 51st Street

FINE OLD
FURNITURE



ANTIQUE SILVER
& ART OBJECTS

*Adjoining the Building Housing
Its Rare Books and Manuscripts*

The ROSENBACH COMPANY

15 and 17 East 51st Street

New York